

WEEK OF COMEDY AT THE THEATERS

SCENE FROM
"DAVID HARUM"
DAVID LEVY

FRANCES
BEDD
GRAND

DAVID
WARFIELD
CENTURY

JOSEPHINE
SABLE

NELLIE
MC HENRY
IMPERIAL

IDA NELSON
HAVLINS

SAM DEVERE
STANDARD

LEONA BERGERE
GERMANIA

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AN EMULSION "PAR EXCELLENCE"

(a scientifically medicated emulsion of pure Cod Liver Oil with Hypophosphites and Guaiacol) has been prescribed by the physicians of Greater New York and all other large cities in their daily practice.

They have used it with marked success in all cases of Weak Lungs, Colds, Coughs, Catarrh, Consumption and Throat Troubles; for Scrofula, Eczema, Pimples, Boils, Abscesses and all skin affections. In fact, for all disorders caused by *Mal Nutrition* or the weaknesses of a body that is improperly or poorly fed.

As a result, although never before advertised, Ozomulsion has today a larger sale than any other emulsion of Cod Liver Oil, and is carried in stock by every druggist in the United States.

But still millions have not heard of it. Millions have never tried it. So we have decided to make its Powerful Merits known through the newspapers, and to offer to those who have not yet tried it

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Is a Perfect Emulsion of the Purest Norwegian Cod Liver Oil in combination with Hypophosphites and Guaiacol. Ozomulsion, besides destroying all poisonous bacteria present in the blood, lungs, stomach and entire human organism, increases the appetite, stimulates digestion, and thus aids in producing pure, rich, red blood and firm flesh, the essentials of HEALTH and STRENGTH.

Properties: Cod Liver Oil—nourishes; Hypophosphites—strengthen; Guaiacol—antiseptic and germ-destroying; forming an admirable and easily assimilated "Food-Medicine" of the highest scientific degree. It tones, rebuilds and strengthens the whole human system. Ozomulsion *unpoisons* the blood, and frees it from all bacillary or germ life. It is easy to take and is highly recommended by the Medical Profession. The only product of its nature in the world, and far in advance of any other preparation.

A Flesh-forming "Food-Medicine"

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When Calvin the elder made his first appearance at Paris in the "Macbeth" for the opening night, Zola wrote for his paper the next morning: "Of the performance I can say nothing, for I fell asleep in the first act and did not wake up until the end." The following night Salvini played "The Gladiator," a modern Italian tragedy, and Zola devoted columns to rapturous praise of Salvini's art and warm tribute to the drama itself.

Zola wrote several plays himself, but his fame as a playwright never approached his reputation as a novelist.

In the dressing-room of Martin Harvey, at the Herald Square Theater, New York, there is now hanging on the wall a portrait of Miss Dickens, granddaughter of Charles Dickens, in the role of Sidney Carton, which she played two weeks ago at a private performance of "The Only Way" in London. Next to it is a portrait of Baden-Powell, who appeared in the same character during the siege of Mafeking, while he and his men were starving surrounded by the Boers.

Justin Huntley McCarthy has two new plays in hand. The first is a play entitled "The Proud King," which he has written for E. H. Sothern of which the hero is the legendary King Robert of Sicily, and after played by the royal orchestra under Levi. The symphony was received with considerable favor, and in response to the enthusiastic hand-clapping and bravo young Richard came out and bowed.

"What has that boy to do with the symphony?" some one asked.

"Oh, he's only the composer," replied Levi.

There will be no lecture by Mr. Burton on Thursday evening of this week, as he has been previously engaged for that evening. Mr. Holmes will give his fourth and last lecture December 1. The subject will be "Norway," the land of the midnight sun. This lecture is said to be unusually beautiful in its illustrative phases. Among other lantern slides will be shown a picture of the man who was later murdered by his wife, the man who was later murdered by his wife, the man who was later murdered by his wife.

Julia Marlowe has decided to present "The Cavalier" when she opens her engagement at the Criterion Theater, New York, in December. "The Cavalier" is a dramatic adaptation by Paul Kester of George W. Cable's novel of Southern life. Among those engaged for the cast are Frank Worthing, Edgar L. Davenport, Jerrold Robertson, Katherine Wilson and Gwendolyn Valentine.

Johnstone Bennett has forsaken vaudeville to begin with William A. Brady, as "The Silver Slipper" company at the New York Broadway Theater. John C. Fisher engaged her over thirty other applicants to illustrate the leading low-comedy role.

Herbertkeley and Effe Shannon were honored Monday by William A. Brady, as Governor General of Canada; Lady Minto and her Excellencies suite of a dozen gentlemen and ladies journeyed from Ottawa, the seat of the Canadian Government, to Montreal to attend the performance of "Sherlock Holmes."

The names of all the characters in "Friends" were taken by the author, Edward Milton Royle, from his classmates at Princeton University. Both the hero and heroine have turned out to be well-known clerical men. The optimum food is a New Jersey jurist and politician. The musician was named after the professor of modern languages and a great favorite with his pupils. It is said that the clergyman whose name is used for the villain has indignantly protested. Mr. and Mrs. Royle began their tour in "Friends" November 14.

It's a wise comic-opera star that knows his own chorus. Jefferson de Angelis, who is singing in "The Emerald Isle," confessed as much recently, after he had stumbled over a young woman idling on the stage stairway of the Herald Square Theater in New York.

She was a pretty, doll-like creature, all pink and white as to complexion, and all ribbons, laces, furbelows, and a picture hat as to attire.

"You should be on the stage," the actor said authoritatively, as he spied the maiden and noted that chorus girls were taking places in the stage scene.

"I don't like to go on stage," the young miss answered without the least show of apprehension that she was being admonished by a superior.

Surprised at what he considered effrontery the star observed the girl's costume. "Oh, I see," he said, "you arrived late—didn't have time to get all of the clothes of the part on, and—"

"Nothing like it," the young miss answered.

Taken further aback by what to him was clearly boldness, the comedian said: "May-be, then, young woman, you will please tell me why it is that, instead of idling on this stairway, you are not out there in your place on the stage?"

"Because," said the young woman in the picture hat, "I am not an actress—I am the janitor's daughter, and I am waiting here for my father."

Enrico Zola was for many years the dramatic editor of the Journal des Debats of Paris. He fought hotly for the modern and realistic on the modern stage, and said exactly what he thought forcibly and without equivocation.

Zola was one of those peculiarly constructed persons who can see nothing that bears

any resemblance to the theater, and the securing of the mortgage on Mrs. Culman's farm. The final act includes the story of the visit to the circus and the whipping which followed. The engagement of John Lennon and Mary Blake brings the comedy to an end.

Mr. Crane's company are Percy Brooke, Charles J. Jackson, Frank Burbeck, Parle Ryder, Sheridan Tupper, Guy Nichols, William Dugan, Rawley, George F. Devere, Charles Avery, Eddie Hodspeit, Frances Lois Clarke and Kate Moss.

At the Century Theater David Warfield will revive David Belasco's production of "The Auctioneer." David Belasco always maintained that the popp' Helmer of the East Side, New York, has his human side. It is partially in explanation of this idea that "The Auctioneer" was written, and it was produced by Belasco because he recognized in Warfield an uncommon character actor, who, when given free scope on the stage, can compel not only laughter but also tears. In "The Auctioneer" Warfield gives the character of Simon Levi just the smallest flavoring of pathos—only enough to demonstrate that, with all his laudable characteristics, he is, after all, human.

When he was a little boy, Burton Holmes had preconceived ideas of what he would be when he attained the stature of manhood. His beau ideal was not John L. Stoddard, however, but Alexander Hermann, the prestidigitator. While Hermann was in Chicago, where he was a regular performer, he might count on Holmes as a regular attendant at every performance. Finally, the young admirer met the great magician, and under his tuition became an adept in many of the more simple feats of legdemia. Holmes bought a magician's outfit, and so improved under Hermann's instruction that he finally gave a number of successful entertainments before audiences of his friends. Although the lecture platform now claims him, Mr. Holmes still retains his dexterity of finger and finds it an immense aid in securing good photographic results among barbaric or semi-barbaric people, or with groups of children in all the children shown on the screen, are almost invariably on the grin, and always naturally posed.

Leslie Stuart, the composer of "Florodora," has written the music for a new musical comedy, for which Paul M. Potter has supplied the words. The story deals with the adventures of a school girl, who is mistaken at a stockbroker's office for a typewriter. The opening scene is in the grounds of a convent school, and the scene of the second (and last) act is the stockbroker's office.

Sardou's new play, "On Dante for Sir Henry Irving in his tableaux and has forty speaking parts. Gustave Dore's "Inferno" will be put on the stage. One of the most important scenes will represent the Palace of the Popes of Avignon, showing the wonderful frescoes of Giotto. The music will be written by Xavier Leroux, and the scenery will be painted in Paris.

Sam Devere and his company will be the attraction at the Standard Theater this week. The burlesque by Edgar Blythe, entitled "Open All Night," will introduce the entire company. Those who will appear in the vaudeville part of the bill are the Faust Trio, in a sketch; Florence Hughes, comedienne; the New York Comedy Four in a one-act farce; Armstrong, Baker and Norton, comedians.

There are some of the pithy lines in "The Suburbans of Geraldine," the new Clyde Fitch play, in which Mary Manning is appearing.

Geraldine inquires of a fellow-passenger his reason for going to America.

Count Kinsky: "Well, for one reason I go to America. I like to see the world."

Geraldine: "You'll have lots of splendid company doing that in America. And your other reason for going? It can't be to marry, or you wouldn't have begun with the other; foreigners usually just jumble these two reasons up to gether."

The keynote of the heroine's nature is sounded in this passage:

Geraldine: "The more I hear about him, the stronger I believe in him—I can't help it. I think he is a man. That's your natural inborn stubbornness, dear; you had it as a child. I think, I think it's his stubbornness that tends to love a man unless she has faith in him. And the only one who should be able to destroy that faith should be the man she loves."

At Mrs. Wrighton's bridge whist class:

Mrs. Mathewson: "We are only just learning the game."

Mrs. Dreed: "At this late date? Mercy! Most women I know are taking lessons in forgetting it."

The debutante from Montana shows her British betrothed the sights of New York from the windows of the elevated and electric cars, and, after ranging from Cleopatra's Needle to the Bowery, asks advice:

Mrs. Wrighton: "My dear Miss Thompson, there's no street in the world so beautiful as the Bowditch side."

Lord Tibbory: "Is there an overground, underground, or the ground railway there?"

Mrs. Wrighton: "Well, no, but I was in all of the hospitals."

A recent magazine writer has gathered a few facts concerning Richard Strauss, the young German whose songs George Hamlin sings so well that are of interest to those who have marveled at his compositions and have been charmed by his songs.

Richard was born June 11, 1864, in Munich, where his father, Franz Strauss, was the French horn soloist in the royal orchestra. He began to play the piano when he was 4 years old. At 8 he was one of a group of children that were making things lively about a Christmas tree. After listening to the children sing for while he said grave-

ly: "I can compose something like that." And he produced a three-part song.

His mother, by chance, put some covers of music papers around his school books. On this paper young Richard amused himself by writing compositions! Once during his French lesson, he sketched out the schizma of a string quartet, which has since been rated as opus 2 in his works.

He was still at school when he composed a symphony in D minor, which was soon after played by the royal orchestra under Levi. The symphony was received with considerable favor, and in response to the enthusiastic hand-clapping and bravo young Richard came out and bowed.

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"Oh, he's only the composer," replied Levi.

He was still in his sixteenth year when the royal opera prima donna, Meyenheilm, sang three of his songs in public.

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